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THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

MARCH 1973

ISSUE 121 ★

30c

record research

SALUTING THE
RUTGERS INSTITUTE
OF
JAZZ STUDIES
1972 Edition
5th Conference
(See page 6 - 7)

"RE-DISCOVERED"

Arranger, Composer, Teacher and Master Musician

JOHN ERBY, THE SINGING PIANIST

by BOB EAGLE

My friend Steve LaVere, son of Charles LaVere (of Chicago Loopers fame), has developed an interest in blues and other folk music as well as his father's style of jazz. One night in summer, 1972, during my stay in Memphis, he showed me some business cards he had been given by a number of musicians. Among them was John Erby's, whom Steve had met briefly in Los Angeles in 1965.

I had become interested in Erby when I discovered he had written material for Amos Milburn in the late forties, yet I know he had been active in St. Louis in the 'twenties. But Victoria Spivey had mentioned him in 1963 (in "Record Research" 53) as "the late": apparently she had heard a false rumour.

I did not pass through L.A. on my return to Australia, but took the long way around, via England, so I could not check out the address on the card; but I wanted to include Erby in my forthcoming biographical, Encyclopedia of Blues & Gospel Music, so I wrote to the L.A. address when I got home.

In due course I received a most welcome and lengthy reply. As the scope of the Encyclopedia prohibits the inclusion of all but the basic background of each performer, a fuller outline of John Erby's career should, I feel, be published as soon as possible.

Now aged 70 years, John J. Erby was raised in Fort Worth, Texas. By his description, he was a child prodigy:

"My career began when I was a small child, unable to get up on the piano bench unaided. My older half-sister, who could not play but one ditty, taught it to me ("Mama Had A Speckled Hen"), and I literally lived at the piano and learned to accurately judge Tone-distances. Soon I was able to play anything I heard; hummed or whistled; flawlessly. I was dubbed a "Child Wonder" ... "Genius", et cetera, and became quite a public figure. As I grew older, I wanted to learn to play by notes. My mother consulted several excellent musicians ... and all advised against it. I continued begging my mother and finally she gave in."

"The teacher came. (I was only to learn about the lines, spaces and their Note-names.) I asked many questions, which the teacher answered. Then, when she returned for the second lesson I could play every exercise in the book, possibly as well as she. She was not pleased, as I (would have) expected her to be. I went to her home for the third lesson. But, being over-anxious to be praised, I fumbled and she immediately struck my hand with a pencil. Not that it hurt ... I had been scolded instead of praised. My eyes welled up with tears and I could not take the third lesson. That was the extent of my training until my public school teacher (who had taught me from Kindergarten up to the Fourth grade) showed much concern about my not having music lessons: she taught me for several months, without charge.

(Continued on page 3)



John Erby
"The Singing Pianist"

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Label, Index of Issue 1 to 8.

Issue 11: Ace, Sun, Goldband
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FROM THE
EDITORS

ATTENTION! WE WOULD LIKE TO THANK ALL
OUR READERS WHO COMMENTED ON THE FRED
WARING ISSUE (RR116). THE VICTOR
DISCOGRAPHY HAS BEGUN IN ISSUE
119/20. SOME FASCINATING REVEALING
DATA FROM PAUL MERTZ WILL BE
FORTHCOMING...



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JOHN ERBY, THE SINGING PIANIST

"By the time I was nine, I composed, arranged and made a Piano Copy (that looked as if it were printed) of my first composition. No-one seemed interested in "kid stuff" but persistently, I carried it to the best musicians, who tried to "brush me off" by asking me to play it for them. However I knew if they could play it from the sheet just as I played it, then the possibility was that I had written it correctly. (So) I refused. Finally the organist of the local Synagogue played (it) and was amazed. He made several corrections ... (but) I continued writing with more confidence.

"Much later, I studied Harmony with a German Professor (in Milwaukee, Wis.). He advised me to discontinue my studies, in that it would only interfere with my natural ability.

"Since that time, I became a prolific writer for several Chicago music and recording companies. Mamie Smith was being lauded for being the first "Negro" person to have ever had a record released in her name. Her "Crazy Blues" proved to be of phenomenal sales value. Pace and Handy followed with their Black Swan label, which caused Ethel Waters' "Georgia Blues" (and many other hits) to elevate her to the highest ranks as an incomparable Artiste. Then Bessie Smith (and a number of fictional Smiths) flooded the markets."

"Crazy Blues" came out in 1920, about the time Erby began studying at Wilberforce University:

"I was graduated from Wilberforce University, Wilberforce, Ohio, 1924 ... accorded an AB-Degree, and taught school for a short time.

"Chicago was, for quite some time, my "Headquarters". After I had completed my four years at Wilberforce University, I wrote for several years, as a Contracted-Composer for The Chicago Music Company, which was affiliated with Paramount Records; and for their top recording artists, of the mid-twenties, who were: Ida Cox (with Lovie Austin's Orchestra); "Ma" Rainey; Sodarissa Miller and many others."

Erby said he recorded under his real name for Columbia Records, Chicago, Ill., and under the name of "Guy Smith" for "OK" in Chicago. ("Blues" & Gospel Records, 1902-1942," has an entry for Guy Smith, recorded for Paramount in Chicago in about February, 1929).

He said:

"My name is John Erby ... not "Jack" ... no-one ever called me "Jack". My first release (as an Exclusive Columbia Record Recording Artist) may account for the name "Jack". A few records were released under that name. However corrections were made for the better part of the primary release."

The Columbia session was held on 13 July, 1926. Columbia and Okeh merged in November 1926, but I am uncertain if John worked for Okeh after the merger, or before it. Certainly some of his writing for Paramount was done before he recorded for Columbia; even before finishing his course at Wilberforce. He says:

"I went from "OK" Records (Chicago) to Paramount and wrote Special Material for: Ida Cox; "Ma" Rainey; Trixie Smith with Fletcher Henderson's Combo; Lovie Austin's Unit (Tommie Ladnier and a host of other notables) ... and, most gratifying of all, two selections ("Black Spatch Blues" and "Somebody All My Own") recorded by Ethel Waters. Most of the selections were under the pen-name "J. Guy Suddoth". I was under contract to The Chicago Music Publishing Company, thus my initial contract with Columbia Records was releases under my own name."

Ida Cox recorded "Moanin' Groanin' Blues" (credited to Guy Suddoth when recorded later by the Southern Quartet on Columbia) in about July, 1923, for Paramount. The two Ethel Waters tunes were cut in about April, 1924.

At about this time, Erby was married to his first wife, the blues singer Monette Moore:

"Years ago, when Bessie Smith was perhaps the top record-seller, Miss Moore turned out recording after recording for Ajax Records, under the name of "Susie Smith" ... for Bessie Smith's many releases."

(This is presumably a reference to "Susie Smith" covers of Bessie Smith discs: in two sessions late in 1924, Monette cut both sides of Bessie's last three records. At the second session, she also cut Erby's "Graveyard Bound Blues", which Ida Cox made for Paramount the next January).

"'Ink' Williams (the A & R man for Paramount Records) asked me to contact Miss Moore and rehearse several of my tunes for her next recording session ... That was when we first met ... that might have been around 1920- or, 1924.

(Monette Moore recorded in New York for Paramount in about January, 1923, then in Chicago between about June 1923 and about April, 1924. J. Mayo 'Ink' Williams was based in Chicago, so it was probably in the later period that Erby met her. In September, she recorded in New York with the mysterious John Montague on piano, for Vocalion.)

"Later when (Monette Moore) was appearing with the "Sunshine Sammy" Troupe, at the Koppin Theatre in Detroit, we were "spontaneously" married, prior to her following booking into Chicago ... at that time, I was writing exclusively for The Chicago Music Co., under the pen-name of J. Guy Suddoth."

John recalls Monette's records as "Susie Smith" with particular clarity, and it seems that they were married during this period (she recorded for Ajax between about October 1924 and the following February.) Incidentally there are a number of gaps in the matrix listing, so Miss Moore may have made further covers of Bessie Smith recordings in that time. One intriguing question is why John Erby seemingly did not record with her, on piano.

"Later, Miss Trixie Smith (with Fletcher "Smack" Henderson's Orchestra) made a sensational recording of my "Praying Blues", in New York City."

(Recording details indicate this was about September, 1924)

"Probably two of my best sellers for Paramount were done, respectively, by: Ida Cox ("Grave Yard Bound Blues") ... and, "Toad Frog Blues", by "Ma" Rainey, whom I had heard, at the Ella B. Moore Theatre, when I was an early Teenager. (The Ella B. Moore Theatre was in Dallas, Texas). Much, much later I told Mr "Ink" Williams about her; and he sought her out and signed (her) for Paramount Records."

(These songs, both cut in New York, were made about January, 1925; and October, 1924, respectively. "Ma" Rainey began recording for Paramount, in Chicago, in December, 1923; she continued to record exclusively for the label for about 5 years. Sodarissa Miller, for whom Erby also wrote, recorded for Paramount between August, 1924 and August, 1925.)

Sometime in 1926, or possibly earlier, John moved his base to St. Louis Missouri:

"From Chicago I went to St. Louis; as a Personal Pianist for Miss Margurite Johnson and her child prodige: styled "Margurite Johnson and her Baby Grand".

"The late Jesse Johnson, was my manager. I worked with: Victoria Spivey, whose "Black Snake" recording, possibly, surpassed all sales; Lonnie Johnson ... I never knew George Hannah nor John Arnold ... nor, "Lazy" Harris. I cannot remember very much about Lonnie Johnson, since it has been so very long (ago) when I was in St. Louis. I do not remember the persons who were employed for recordings as members of "Erby's Fidgety Five".

Apparently John's first marriage had broken up by about 1927, as Victoria Spivey recalls his second wife; Learless Grady, as being with him during his time in St. Louis.

After the success of "Black Snake", Okeh considered Victoria Spivey should be recorded in New York; in August, 1926, she went to "Gotham" with her manager Jesse Johnson, and John Erby. The backing group was obviously a studio unit.

Erby also recorded behind Miss Spivey between April, 1927 and November, 1927; and with Lonnie Johnson in April and May that year. Both named artists were then recording for Okeh.

"Then (I moved) to Milwaukee, where I remained for nightclub engagements until I came (here) to California."

In about February, 1929, Erby recorded for Paramount in

(continued on page 5)



John Erby
"The Singing Pianist"

JOHN ERBY

Chicago under the pseudonym "Guy Smith", possibly at Will Ezell's last session, as Ezell has the following matrices. Whether John was based still in St. Louis at the time is uncertain. One of the highlights of his stay in Missouri, however, was an engagement with W. C. Handy's Presentations.

Erby states that, in addition to piano, he used to play violin; trumpet; trombone; sax.; clarinet; and guitar. He sang in seven languages - French; Italian; German; Yiddish; Spanish; English; and (grin!) Profanity.

John stayed in Milwaukee until about 1936:

"Miss Learless Grady was my second wife; our separation was amicable ... She has made several trips from Chicago to Los Angeles ... but, I haven't seen her since we were separated in Milwaukee, many, many "moons ago".

"In 1936, I came to Los Angeles to be personal appearance pianist for Hattie McDaniel, the first "Negro" performer-actress to win an Oscar for a supporting role.

"(I worked with) "The New Find", Helen Humes (later a Count Basie sensation), who put the Mesner Brothers (Leo and Eddy) into big business after her multi-million sales of "E Barba Le Bar"; they changed from the Philo label to "Aladdin".

"It was here (L. A.) that I wrote Special Material Selections for: Amos Milburn and many others (Aladdin); Willard McDaniels (Crown); Helen Humes (Discovery); B. B. King, singing "Love Sick" (for Crown); Ray Thompson, Ray Wheaton and others, for the Rene Brothers' label, Exclusive; Annette Warren with Phil Moore's Orchestra, singing, "Lots Of Luck To You", and so on."

("Love Sick" was recorded by Ray Thompson on Exclusive; by, Charles "Chuck" Coleman on "A Natural Hit!" records; and, as "Lonely And Blue", by B. B. King on RPM, the last in about 1955).

"(Although) I have never performed on a musical session for Helen Humes, I was assigned to audition Miss Humes, when Ethel Waters was in her hey-day and caused almost every record company to search (in vain) for singers of her inimitable calibre. Miss Humes had just finished High school, and because of her soft and soulful voice, she was recorded by Okeh record company. It was after I came to L. A. to be Miss Hattie McDaniel's Personal Appearance accompanist, in 1936, that Miss Humes was sent to me, in search of a tune similar to "He May Be Your Man But He Comes To See Me Sometimes" ... which resulted in my writing a Special Material number for her, entitled: "He May Be Yours But He Ain't Yours All Alone", which was a lucrative release for Discovery Records, beautifully arranged and performed by Helen Humes with the Marshall Royal Orchestra."

Miss Humes spent some years in Australia in the 'sixties, but has returned to L. A. Her Okeh debut was in April, 1927. Her sides for Aladdin were made in the mid-forties, and the song for Discovery was cut in 1950.

"Then I had my own label, "A Natural Hit!" Record Company, featuring many fine artists, including my ex-wife, Monette Moore ... Distribution problems halted my own label.

"Monette Moore ... suffered a heart attack while performing at Disneyland. She and I divorced several years prior to her demise, although our lasting friendship was never dissolved. Miss Moore was a wonderful person and our marriage terminated as a result of her fixed belief that I was ashamed of her, because I objected to a stage-wedding that never happened, in Chicago."

Erby formed the obscure "A Natural Hit!" Record Company in partnership with John Costa Jr. The Unique Music Publishers was evidently a subsidiary. Number 104 was a new release in September 1949. The company apparently had a branch office in Poughkeepsie, New York. Miss Moore, its only "name" vocalist, died as recently as 1962.

John has now retired from music:

"...having enjoyed a very generous number of musical years, and fulfilled all of my musical desires. A few tunes have been sold outright ... and only outright-sales could ever interest me. Unlike many who prefer "dying with their (musical) boots on", I thoroughly enjoy the "wonderfulness" of being retired.

A NATURAL HIT! RECORDS

preliminary listing

- 101 CHARLES "CHUCK" COLEMAN
AN- Love Sick
AN- ...
- 102 CHARLES "CHUCK" COLEMAN - VOCALIST WITH JOHN ERBY AND HIS MASTER MUSIC MIXERS:
arranged and directed by John Erby, pianist.
AN-4-1 Play My Baby's Blues (John Costa, Jr. -John Erby)
AN- ...
- 103 JEROME "TY" PARSONS-PIANIST-VOCALIST WITH HIS RHYTHM-ITES:
Addison Farmer, bass; Freddie Baker-Jackson, drums; Miss Ginger Smock, violinist; Tee Davis, celesta.
AN-9-2 I Couldn't Take It (John Costa, Jr. -John Erby)
AN- Guess I'd Better Knock On Wood (John Erby)
- 104 RAY WHEATON - VOCALIST WITH THE HARMONY GIRLS: Nina Russell, organist; Ginger Smock, violinist. Arranged and directed by John Erby - (Celesta on AN-5-8; Piano on AN-6-2)
AN-5-8 This Christmas I Give Love (John Costa-Jr. -John Erby)
AN-6-2 (John Erby's) I Offer You (John Erby)
- 105 MONETTE MOORE "THE SALESLADY OF SONGS" AND HER SALESMEN WITH THE HARMONY GIRLS: "Ty" Parsons, piano; Tee Davis, ten. sax; Addison Farmer, bass; Freddie Baker-Jackson, drums; Nina Russell, organist; Ginger Smock, violinist. A James Ross Arrangement. Directed by John Erby.
AN-8-2 That's My Specialty (John Erby)
AN- Show Girl Blues (Moore-Costa-Erby)

Note: Ten. sax solo on AN-4-1 by Robert McNeely.

Bob Eagle

RIM CHIPS

Harrie



"Do you have something for a 2 month screaming trauma? I used my husband's Gennett's as hot plates at the Christmas party."

Assembly and
Photos by
Len Kunstadt

RUTGERS-THE STATE UNIVERSITY
UNIVERSITY EXTENSION DIVISION

INSTITUTE OF JAZZ STUDIES 1972 EDITION
5th CONFERENCE
CONFERENCE ON
DISCOGRAPHICAL RESEARCH

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in conjunction with
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ADMISSION: Free and open to the public



July 3, 1973 - Opening address by David Hall, director of Rodgers-Hammerstein archives, who helped provide the Library's hall and facilities for this 5th Inst. of Jazz Studies confab.

PROGRAM

Monday, July 3, 1972

10:30 a.m. - 12:30 p.m.

Presentation of Institute of Jazz Studies Award to John Hammond.
Keynote address: John Hammond



John Hammond (left) receiving the Inst. Of Jazz Studies Award by Rutgers' William Weinberg.

Panel I

"BOOTLEGGING AND THE RECORDING INDUSTRY"

An examination of the problem of piracy, bootlegging and counterfeiting in the recording industry.

Chairman: Walter C. Allen, Rutgers University
Panelists: Arnold S. Caplin, President, Biograph Records
Bob Porter, Producer, Writer, Discographer
Howard N. Beldock, Attorney; Law firm of Beldock, Kushnik and Bushkin



The first panel of Discon '72 (l to r): Arnold Caplin, Bob Porter, Howard N. Beldock. They were joined by the much interested John Hammond (not pictured here).

Wednesday, July 5, 1972.

10:30 a.m. - 12:30 p.m.

Panel II

"GREATS OF THE SWING ERA: AN ORAL HISTORY PANEL"

A seminar featuring reminiscences by three musicians to be chosen from the "Swing Masters Orchestra" who will be appearing at the Newport Jazz Festival in New York.

Chairman: Walter C. Allen, Rutgers University



William Weinberg introduces (top photo - l to r): Buddy Tate, Walter C. Allen (panel's chairman), Quentin 'Butter' Jackson and Milt Hinton

Thursday, July 6, 1972

10:30 a.m. - 12:30 p.m.

Panel III

"SOCIAL SCIENCE RESEARCH AND JAZZ--PAST, PRESENT, FUTURE"

Panel will cover history of jazz, a current sociological study on the Montreal Jazz Community and the need for jazz musicologists to use archives and social history in their work.

Chairman: Charles Nanry, Rutgers University
Panelists: Gideon Vidgerhaus and Phillip S. Hughes, Sociology Department, Carlton College, Ottawa, Ontario, Canada
James Patrick, Professor of Music, Princeton University
David Cayer, Rutgers University



(bottom photo - l to r): Hughes at podium; seated - Messrs. Nanry, Patrick and Cayer. Mr. Vidgerhaus was not present in this panel.

Friday, July 7, 1972

10:30 a.m. - 12:30 p.m.

Panel IV

"JAZZ AS RECORDED ART - 1972"

A survey of contemporary trends in jazz recording.

Chairman: William M. Weinberg, Rutgers University
Panelists: Don Schlitten, Independent Producer, Buddah/Cobblestone, MPS/Saba, RCA
George Butler, Director, Blue Note Records
Orrin S. Keepnews, Artists & Repertoire Director, Milestone Records
Dan Morgenstern, Editor, Down Beat
Billy Taylor, Musical Director, co-owner Radio Station WSOK
Freddie Hubbard, Musician

Sorry! Missed this panel. Urgency of publishing Flexo issue RR 118 made me an absentee. I was back next day. - LK

Saturday, July 8, 1972

10:30 a.m. - 12:30 p.m.

Panel V

"CURRENT TRENDS IN JAZZ EDUCATION"

A national panel for the purpose of assessing and redefining the quality and calibre of Jazz Education. The following major points will be discussed:

- Authenticity and listing of available texts
- Sociological implications
- Roles and function of professional musicians
- Curricula needs
- Assessment of teaching aids
- The job market

Chairman: Larry Ridley, Chairman Music Department, Livingston College and Jazz Artist
Panelists: William Fowler, University of Utah
Alan Dawson, Berklee School of Music and Jazz Artist
Jackie McLean, University of Hartford and Jazz Artist
Charles Suber, Publisher of Down Beat Magazine
Gary Burton, Berklee School of Music and Jazz Artist
Clem De Rosa, Secondary School Academician

12:30 p.m. Adjournment



Weinberg at podium ... seated (l to r): Messrs. Burton, Suber, Ridley, De Rosa and Fowler. Chris White (not pictured) was invited to join the panel. Panelists not present were Jackie McLean and Alan Dawson.



(top left): Milt Einton with noted jazz and blues historian Gunter Boas of Germany.
 (top right): Butter Jackson passing some history on to Walter C. Allen, Institute coordinator.
 (bottom left): Buddy Tate passing pleasantries with a friend.
 (bottom right): Erudite jazz researcher and historian Frank Briggs capturing some facts for Mrs. Johnson(Liz)McRee.



(top photo): famous jazz drummer Max Roach raising a salient point during the July 6th panel. (bottom photo) some of the illustrious people in attendance: Ed Steane, Jazz Digest Editor; Johnson (famous Fat Cat, concerts, records, kazoo, etc.) McRee; John Flower, Glenn Miller book; Ken Whitten, jazz collector from Canada; Butter Jackson and Mrs. Walter C. Allen.

SATURDAY, JULY 8th, 1973 at 1 P.M.

Fascinating adjunct to the Institute's panels:

If you hadn't enough of the Institute of Jazz Studies panels and you were looking for more erudition, and you were fortunate enough to be in the "know" - the Record Research Associates, a congregation of dedicated researchers, had their meeting that same Saturday, July 8th at 1 pm (just a half hour following the closing Institute panel) at Columbia Records, 51 W. 52nd Street. This group meets about every month or two. Pictured here are some of the associates who were in attendance.



(left to right): Bob Altschuler, Associates' Sgt.-At-Arms, Victoria Spivey, Gunter Boas, Carl Kendziora, Hal Flakser, John Wallace (standee) etc.



Some Scandinavian associates (l to r):
 Jan Evensmo and John Bergh from Norway and Karl-Emil Knudsen from Denmark.

In our next issue we hope to include our Filling In Discographical section including the elaborate responses to Mr. DeMune's questions (refer to page 122, RR 119/20). Speaking about erudite subscribers we have the best!! *****

..... with bob davenport

In our first column for RR I'd like to briefly explain the objectives. Having been a 78 collector for over 35 years I realize that many of the true collectors are only interested in the original item. However, with the growing scarcity of 78's in good shape, and the resultant increase in prices, there are many who are collecting reissue LP's. In some cases there may be a deviation from the original master which is annoying, but for the most part modern technology within the industry has produced a product far superior to the original.

Unfortunately these reissue LP's are not a very large percentage of a label's sales, so are rarely publicized, and many retail stores just can't afford the additional inventory, and not a few retailer knows little of this type of product and cares even less!

So, we hope to keep you informed with news of reissue LP's, not only on American labels, but English as well. (Decca Ace of Clubs, Ace of Hearts, Music for Pleasure, World Record Club, Halycon, Parlophone, etc. have all had some excellent reissues)... These reviews will include some labels devoted almost exclusively to reissue items, such as the very fine Monmouth-Evergreen label.

For example, Monmouth-Evergreen over the past couple of years or so have released a total of five LP's featuring some great Ray Noble/Al Bowlly items. And the Ambrose band and the great Jack Hylton are in their catalogs. From the stage and screen they have featured such outstanding names as Fred and Adele Astaire, Harry Richman, Sophie Tucker, Noel Coward, Gertrude Lawrence, Maurice Chevalier, etc. recorded in England. But that's not all; their catalog also includes Billie Holiday, Freddy Gardner, Lee Wiley, Bob Crosby, Claude Thornhill, Josephine Baker, Juanita Hall, Bud Freeman, Mildred Bailey and Libby Holman!

Recently Ray Avery and his group out of L. A. have entered this field with some very interesting items. Firstly on StarTone label they have a "Hollywood On the Air" series featuring previously unreleased selections. These include Judy Garland (ST 201) Dick Powell (ST. 202), "The Feminine Touch" (Carole Lombard, Martha Raye, Betty Grable, Alice Faye, Bebe Daniels, Jean Harlow, etc.--ST 205), "Singing Troubadours" (Gene Austin, Little Jack Little, Frank Parker, Buddy Clark, Harry Richman, Frank Munn, etc.--ST. 206), "Calling All Stars" (Will Rogers, George M. Cohan, Shirley Booth, Humphrey Bogart, etc. ST 203--some surprising vocals on this one!) Radio musical highlights from "Roberta" with Fred Astaire and Irene Dunne, and "Top Hat" with Fred and Ginger, ST 204), and a complete radio adaptation of "Burlesque" starring Ruby Keeler and Al Jolson.

There are 16 items in their Sounds of Swing series, and these spotlight the likes of Artie Shaw, Charlie Barnet, Jan Savitt, Jerry Wald, Tommy Dorsey, Raymond Scott, Roy Eldridge, Bob Crosby, Teddy Powell, Jack Teagarden, Red Norvo (and Mildred Bailey), Erskine Hawkins, Gene Krupa, and Boyd Raeburn. Does that whet your appetite.

There's more!

They have a label called Swing Era Records, and this too has some great names featured. Like: Jan Garber, Teddy Wilson, Larry Clinton, Harry James, Tommy Reynolds, Vincent Lopez, Abe Lyman, Charlie Barnet, etc.

Another of their labels is First Time Records, and here we find BG, Tex Beneke, Chick Webb, Jimmy Lunceford, Jan Savitt, Billy Butterfield, Shaw, Tony Pastor, Hal McIntyre, and on and on! and on! and on!

The reissue LP market seems to be a feast or famine type of thing in that some times months go by without anything appearing on the scene, and then all of a sudden there's so much we can't even list it all, let alone try to review it! In future columns we will try and pick and choose, and go into details on some of the better items.

The major labels have been into this scene of course. Columbia has issued some fine things, although it seems to be on a hit and miss basis. Epic had a great program until the exit of Len Levy several years ago. RCA had a fine series in their Vintage Series, which lay dormant for a long time; it was reactivated recent-

(Continued on Page 9)

WARING

1923 to 1932

WARING'S PENNSYLVANIANS - VICTOR RECORD DISCOGRAPHY

Listings from the personal collection of R. E. M. Gottlieb, 2008 Dutton, Waco, Texas

This listing is more than just a compendium of Fred Waring's very prolific Victor output. It can serve the music researcher as a very valuable tool in tune and composer research. For those who wish to delve into the intricacy of master numbers, takes, recording locations and instrumentation beginning with Waring's 4-2-25 date may we recommend without reservation Brian Rust's brilliant compilation of the "VICTOR MASTER BOOK (Volume 2)"

(continued from issue 119/20)

- | | | | |
|-----|-------|---|------------|
| 42. | 20078 | A-Tonight's My Night With Baby (Irving Caesar-Alfred Meyer-Butonuth) Tom W. | 6- 3-1926 |
| | | B- In A Little Garden (Earl Whittemore-Felice S. Tula) - Tom Waring | 6- 2-1926 |
| 43. | 20083 | B- Any Ice Today, Lady? (Pat Ballard) Chorus - Poley McClintock | 6- 2-1926 |
| | | A-Irving Aaronson's Or. - The Pump Song-Phil Saxe- | |
| 44. | 20141 | A-Ting-A-Ling (Addy Britt-Little Jack Little) - Chorus | 8-17-1926 |
| | | B- Sleepy Head (Benny Davis-Jesse Greer) - Chorus | 8-17-1926 |
| 45. | 20146 | A-Her Beaus Are Only Rainbeaus (Alfred Bryan-George W. Meyer) - Chorus | |
| | | Poley McClintock | 8-18-1926 |
| | | B- Bolshevik (Moe Jaffe-Nat Bonx) Chorus - Poley McClintock | 8-18-1926 |
| 46. | 20194 | A-Moonlight And Roses (Ben Black-Neil Moret) - Tom Waring-Chorus- | 6- 3-1926 |
| | | B- Nat Shilkret's Or. - Let Me Call You Sweetheart - Lewis James | |
| 47. | 20234 | B- Yours With Love And Kisses (Lou Davis - Abner Silver) - Tom Waring | 8-20-1926 |
| | | A-Ted Weems' Or. - What's The Use Of Crying?-Dusty Rhoades | |
| 48. | 20289 | A-The Little White House (Eddie Dowling-James F. Hanley) - Tom Waring | 10-29-1926 |
| | | B- George Olsen's Music-Leander- Trio | |
| 49. | 20315 | B- It Made You Happy When You Made Me Cry (Walter Donaldson) Tom Waring | 10-28-1926 |
| | | A-Nat Shilkret's Or. - Let Me Lay Down To Sleep In Carolina-Cho. | |
| 50. | 20338 | A-Don't Sing Aloha When I Go (Smith-Ben Black-Neil Moret) Tom Waring | 11- 3-1926 |
| | | B- Roger Wolfe Kahn's Or. - We'll Have A Kingdom-Johnny Marvin) | |
| 51. | 20378 | A-Where Do You Worka, John? (Weinberg-Marks-Harry Warren) | |
| | | Tom and Fred Waring - Poley McClintock - Chorus | 12- 8-1926 |
| | | B- I Love The College Girls (Moe Jaffe-Nat Bonx) Tom & Fred Waring - | |
| | | Poley McClintock - Chorus | 12- 8-1926 |
| 52. | 20393 | A-I'm A Little Bit Fonder Of You (Irving Caesar) - Tom Waring | 12- 8-1926 |
| | | B- Nat Shilkret's Or. - Do You Love As I Love?-Chas. Harrison | |
| 53. | 20437 | B-Like He Loves Me (Anne Caldwell-Vincent Youmans) | 12- 8-1926 |
| | | A-Nat Shilkret's Or. - I Know That You Know-Franklyn Baur- | |
| 54. | 20467 | A-Hello! Swanne, Hello! (Sam Coslow-Addy Britt) Chorus | 1-31-1927 |
| | | B- Since I Found You (Sidney Clare-Harry Woods) Tom Waring | 1-31-1927 |
| 55. | 20476 | B- Here or There (As Long As I'm With You) (Benny Davis-Jesse Greer) Tom W. | 1-22-1927 |
| | | A-George Olsen's Music-At Sundown-Trio | |
| 56. | 20562 | A-I Wonder How I Look When I'm Asleep? (B. G. De Sylva-Lew Brown- | |
| | | Ray Henderson) - Tom Waring - Poley McClintock - Chorus | 3-24-1927 |
| | | B- I've Never Seen A Straight Banana (Ted Waite) - Tom & Fred Waring-Chorus | 3-23-1927 |
| 57. | 20589 | A-Nesting Time (Mrt Dixon-James V. Monaco) - Tom Waring | 3-22-1927 |
| | | B- Edwin J. McEnelly's Or. - My Sunday Girl-Frederic L. Wade | |
| 58. | 20598 | A-My Regular Girl (Bud Green-Harry Warren) - Tom Waring-Bill Morgan-Chorus | 12- 9-1926 |
| | | B- Art Landry's Or. - Who'll Be The One? - Al Marineau | |
| 59. | 20724 | A-Just Another Day Wasted Away (Chas. Tobias-Roy Turk) Tom Waring | 6- 2-1927 |
| | | B- Sing Me A Baby Song (Gus Kahn-Walter Donaldson) - Tom Waring | 6- 2-1927 |
| 60. | 20727 | A-Sa-Lu-Ta! (Gus Kahn-Walter Donaldson) Tom & Fred Waring-Poley McClintock | |
| | | - Chorus | 6- 2-1927 |
| 61. | 20820 | A-The Sweetheart Of Sigma Chi (Byron D. Stokes-Dudleigh Vernor) | |
| | | Tom Waring-Chorus | 6- 3-1927 |
| | | B- Sweetheart Memories (Benny Davis-Joe Burke) - Tom & Fred Waring-Chorus | 6-24-1927 |
| 62. | 21058 | B- 'Way Back When (Henry Keates-Harry I. & Louis Robison) Tom Waring - | 11- 4-1927 |
| | | A-Johnny Johnson's Or. - We (My Honey & Me) - Chorus | |
| 63. | 21099 | A-Wob-a-ly Walk (Harry Warren-Bud Green) Tom & Fred Waring- | |
| | | Poley McClintock - Chorus | 11-10-1927 |
| | | B- I Scream, You Scream, For Ice Cream (Johnson-Moll-King) | |
| | | Tom & Fred Waring - Poley McClintock - Chorus | 11-10-1927 |
| 64. | 21165 | A-Keep Sweeping The Cobwebs Off The Moon (Al Lewis-Lewis Young- | |
| | | Oscar Levant) - Tom Waring | 12-13-1927 |
| | | B- Johnny Johnson's Or. - Four Walls-Chorus - | |
| 65. | 21206 | A-Maybe I'll Baby You (Gene Buck-Dave Stamper) | 12-13-1927 |
| | | B- If I Can't Have You (I Want To Be Lonesome, I Want To Be Blue) | |
| | | (Walter Donaldson), Tom Waring | 12-13-1927 |
| 66. | 21213 | A-Together-Waltz (B. G. De Sylva-Lew Brown-Ray Henderson) Tom Waring | 12-13-1927 |
| | | B- The Troubadours-Dear, On A Night Like This - Elliott Shaw | |
| 67. | 21227 | A-There Must Be A Silver Lining (Dolly Morse-Walter Donaldson) Fred Waring | 1-23-1928 |
| | | B- Johnny Johnson's Or. - My Stormy Weather Pal - Harold Lambert - | |
| 68. | 21258 | A-Who's Blue Now? (Irving Caesar-Joseph Meyer) - Chorus | 2-14-1928 |
| | | B- Coon-Sanders' Or. - Stay Out Of The South-C. A. Coon-Carleton Sanders | |
| 69. | 21297 | A-That Melody Of Love (Howard Dietz-Walter Donaldson) Tom and Fred Waring | 2-23-1928 |
| | | B- Was It A Dream? (Sam Coslow-Larry Spier-Addy Britt) Tom Waring-Chorus | 2-24-1928 |

**** Att: Recording dates seen here apply for Fred Waring titles only.

70, 21307	A-Collegiana (Dorothy Fields-Jimmy McHugb) Fred and Tom Waring - Poly McClintock-Chorus	3- 9-1928
	B- The Yale Blues (Collie Knox-Vivian Ellis) - Chorus	1-24-1928
71, 21308	A-Laugh, Clown, Laugh (Al Lewis-Lewis Young-Ted Fiorito) Waring & Chorus	3- 8-1928
	B- The Dance Of The Blue Danube (Fred Fisher) Tom Waring	3- 8-1928
72, 21323	B-What Do You Say? (Jake Yellen-Milton Ager-Paul Ash) Tom Waring	2-23-1928
	A-Johnny Hamp's Kentucky Serenaders-Oh, Look At That Baby-Chorus	
73, 21327	A-I Can't Do Without You - Waltz (Irving Berlin) Tom Waring-Chorus	3-21-1928
	B- The Troubadours-Moments With You - Waltz - Chorus	
74, 21333	A-Lila (Archie Gottler-George Tobias-Maceo Pinkard) - Tom Waring - Polly McClintock - Chorus	3-23-1928
	B- Hello! Montreal! (Billy Rose-Mort Dixon-Harry Warren) Fred Waring-Poley McClintock-Chorus	3-21-1928
75, 21432	B- In The Evening (James F. Hanley) Tom Waring	12- 9-1928
	A-Nat Shilkret's Or. - Get Out & Get Under The Moon-Johnny & Frankie Marvin	
76, 21439	A-Tell Me You Love Me (Henry Santly-Lew Pollack) Tom Waring -	4-17-1928
	B- B. F. Goodrich's Or. - You Gotta Be Good To Me-Silver Masked Tenor	
77, 21508	A-Stack O'Lea Blues (Ray Lopez)	4-18-1928
	B- Farewell Blues (Elmer Schoebel-Paul Mares-Leon Rappolo)	3-28-1928
78, 21676	A-Roses Of Yesterday (Irving Berlin) Clare Hanlon	9- 7-1928
	B- My Window Of Dreams-Waltz (Al Bryan-John Klenner) Tom Waring	9-12-1928
79, 21678	A-Paradise (J. S. Semicnik-H. Kerr) Tom Waring	9-12-1928
	B- Paul Whiteman's Or. - Grieving - Waltz - Chorus	
80, 21715	A-High Upon A Hilltop - (Abel Baer-R. A. Whiting-Campbell) Clare Hanlon-	8-28-1928
	B- What A Night For Spooning (Ballard McDonald-Dave Breyer) Clare Hanlon-	9- 5-1928
81, 21755	A-I'm Sorry Sally (Gus Kahn-Ted Fiorito) Clare Hanlon -	10-12-1928
	B- Just Another Night-Waltz (Walter Donaldson) Tom & Fred Waring -	10-26-1928
82, 21783	A-Say That You Love Me (Leo Robin-Richard Meyers) Fred Waring - Chorus	11- 5-1928
	B- I Want The World To Know (L. Robin-R. Meyers) - Fred Waring - Chorus	10-12-1928
83, 21788	A-Pompanola (De Sylva-Brown-Henderson) - Tom & Fred Waring - Chorus	11-13-1928
	B- Maybe This Is Love (De Sylva-Brown-Henderson)- Fred Waring - Chorus	11-13-1928
84, 21792	A-How About Me? (Irving Berlin) Clare Hanlon	11-13-1928
	B- Nat Shilkret's Or. - Sweet Dreams-The Four Rajahs	
85, 21810	A-I Can't Make Her Happy (Lew Pollack-Sidney Clare) Clare Hanlon	12- 7-1928
	B- The Song I Love (De Sylva-Brown-Henderson) Fred Waring	12- 7-1928
86, 21836	A-A Love Tale Of Alsace Lorraine (Lou Davis-J. Fred Coots) Lewis James	1- 7-1929
	B- Glorianna (Lew Pollack-Sidney Clare) Clare Hanlon	12-14-1928
87, 21857	B- My Mother's Eyes (L. Wolfe Gilbert-Abel Baer) Clare Hanlon	1-23-1929
	A-Ben Pollack's Or. - Sally Of My Dreams-Burt Lorin -	
88, 21861	A-Button Up Your Overcoat (De Sylva-Brown-Henderson) Fred Waring-Chorus	1-23-1929
	B- My Lucky Star (De Sylva-Brown-Henderson) Roy Cropper	1-28-1929
89, 21870	A-Jericho (Leo Robin-Dick Meyers) Fred & Tom Waring - Chorus	2- 4-1929
	B- I'll Always Be In Love With You (Sam H. Stept) - Chorus	2- 4-1929
90, 21881	A-That's How I Feel About You (Benny Davis-Archie Gottler)Fr. Waring-Chorus	1-31-1929
	B- Nat Shilkret's Or. - That's Her Now-Burt Lorin -	
91, 21888	B- Won't You Tell Me, Hon? (Al Lewis-Lewis Young - Harry Warren) Fred Waring - Poley McClintock - Chorus -	1-31-1929
	A-Irving Aaronson's Or. - Outside-Chorus	
92, 21900	A-My Castle In Spain (Is A Shack In The Lane) (Irving Caesar-Cliff Friend) Clare Hanlon	2-20-1929
	B- I Used To Love Her In The Moonlight (Ted Fiorito-Lewis Young) Clare Hanlon	2-20-1929
93, 21974	A-My Annapolis And You (IrvingB ibo-Charles Weinberg) Chorus -	5- 1-1929
	B- Then You've Never Been Blue (Al Lewis-Lewis Young- Ted Fiorito) Cl. Hanlon	5-20-1929
94, 21977	A-My Sin (De Sylva-Brown-Henderson) Clare Hanlon -	5- 2-1929
	B- When My Dreams Come True (Irving Berlin) Trio-Chorus	5- 2-1929
95, 21997	A-Orange Blossom Time (Joe Goodwin-Gus Edwards) Tom Waring	5-22-1929
	B- Nat Shilkret's Or. - Nobody But You-Don Howard	
96, 22023	A-To Be In Love (Espesh'lly With You) (Roy Turk-Fred E. Ahlert) Trio-T. Waring	5-22-1929
	B- Nat Shilkret's Or. - When We Get Together In The Moonlight-Belle Mann	
97, 22254	A-Alma Mammy (George F. Marion, Jr.-Richard A. Whiting) Cl. Hanlon-Chor.	12-16-1929
	B- Navy Blues (Roy Turk-Fred E. Ahlert) Clare Hanlon - Chorus	12-16-1929
98, 22266	B- Hello, Baby! (Herb Magidson-Ned Washington--Cleary) Will Morgan	12-17-1929
	A-Nat Shilkret's Or. -Until Love Comes Along-FrankMunn	
99, 22268	A-Dancing Dominoes (Leo Zimmerman) Will Morgan-The 3 Waring Girls	12-14-1929
	B- Victor Arden-Phil Ohman Or. -Hello, Margot - Burt Lorin -	
100, 22272	A-Have A Little Faith In Me (Al Lewis-Lewis Young-Harry Warren) St. Churchill	1- 7-1930
	B- Cryin' For The Carolines (Al Lewis-L. Young-H. Warren) Will Morgan-Chorus	1- 8-1930
101, 22292	A-Tea For Two (Irving Caesar-Vincent Youmans) The 3 Waring Girls	1-10-1930
	B- I Want To Be Happy (I. Caesar-V. Youmans) The 3 Waring Girls	1-10-1930
102, 22293	A-There's Danger In Your Eyes, Cherie (Richmond-Meskill-P. Wendling) Clare Hanlon	1-16-1930
	B- With You (Irving Berlin) Male Trio	1- 8-1930
103, 22314	A-I'm A Little Bit Fonder Of You (Irving Caesar) Tom Waring	12- 8-1928
	(Above is different Master from Victor 20393-A) B- The High Hatters-Red Hot & Blue	
104, 22325	A-Red Hot Chicago (De Sylva-Brown-Henderson) Fred Waring-Chorus	1-10-1930
	B- Wasn't It Beautiful While It Lasted? (De Sylva-Brown-Henderson) The 3 Waring Girls-Stuart Churchill	1- 8-1930
105, 22326	A-Thank Your Father (De Sylva-Brown-Henderson) Will Morgan-The 3 W. Girls	1-11-1930
	B- Good For You-Bad For Me (De Sylva-Brown-Henderson) The 3 Waring Girls	1- 9-1930
106, 22340	A-Let Me Sing And I'm Happy (Irving Berlin) Fred Waring-The 3 Waring Girls	12-17-1929
	B- Across The Breakfast Table (Looking At You) (Irving Berlin) Stuart Churchill - The 3 Waring Girls	1-15-1930
107, 22470	B- It Seems To Be Spring-(George F. Marion, Jr.-Richard A. Whiting) The 3 Waring Girls	1-27-1930
	A-Gus Arnheim's Orch. -I've Gotta Yen For You-Ann Gray	

(To be continued)

THE COUNTRY MUSIC ARCHIVES

of BOB HEALY

THE BEST FROM "STAND BY"

Chicago was undoubtedly the center of country music in the mid-west during the 1930's. Radio station WLS issued weekly magazines promoting its artists and informing the fans of the comings and goings, appearances, movies, and whatever other gossip that was printable. "Stand By" began in 1935, and was issued weekly into 1937. It had been preceded by the "WLS Weekly" which the basic cover design was continued with for "Stand By"

Knowing that the average country fan will never see a copy of either magazine, I have gone through practically all issues of both magazines issued from April 1935 to Feb. 1937, and herewith present what I feel is the most informative and newsworthy items. For conciseness, I have deleted, added to, and generally speaking, edited everything.

The Hoosier Hot Shots (April 27, 1935) Paul "Hezzie" Trietsch (plays zither, washboard, songwhistle, drums and Mellophone). Ken Trietsch (bjo., guitar, and sousaphone). Charles "Otto" or "Gabe" Ward (clt., sax or Violin). Frank Kettering (bass, bjo., guitar) joined in 1934.

Gabe Ward joining Ezra Buzzington's band in 1923 over a Penn. station and toured for 8 years with them. Ken joined Ezra's band in 1927 in New York City as bass horn player. Frank also joined in 1927, and now Hezzie was a member also. The original three (Hezzie, Ken & Gabe) Hoosier Hot Shots started over WOWO, Ft. Wayne, Indiana, in 1933. Frank came over in 1934. They were also called the "Rustic Revelers". (Editors Note: I dug out the 4 sides by the Rustic Revelers on Decca (calls by George Wilson) and although admittedly scratchy, I believe I understand somebody yelling such things as "Get hot Gabe boy" and "Come on Hezzie", and somebody by the name of "Paul" on Guitar. However, Doug Jydstrup interviewed Ken Trietsch here in Colo. Springs about 3 years ago, and Ken denied that they were ever called the Rustic Revelers. RESEARCH!" (While we are on the subject I have a Feb. 21, 1925 issue of Billboard, to wit "Buzzington's Ezra, Rube Band, Mark D. Schafer, mgr. (Temple Theatre), Butte, Mont. 20-22". When Jydstrup interviewed Ken Trietsch he did learn that in fact Mark Schafer was also Ezra Buzzington.)

More From Stand By:

Tom and Don (Victrola & Bluebird labels) are Tom Dix and Doyne (Don) Wilson. That's Don on the steel and Tom on straight guitar. They split up and Tom went with Roy Weston and they could be heard over WQAM, Miami, Florida. Don went with the Hilltoppers, (Nancy Lee and) along with Ernie Newton on bass, and Tom Tanner on rhythm guitar. Tommy Tanner's real name is Jimmy Atkins. (Ed. note: That's Chet's brother.)

On with Stand By

June 29, 1935. Mac and Bob are now appearing over KDKA Pittsburgh, Pa. Paul Rose, manager of and assistant to, is a nephew of Mac. March, 1936. Mac, of the former team of Mac and Bob, is appearing with Blaine Smith over KDKA. Jan. 1937, Mac and Bob are now with WFBC, Greenville, So. Carolina.

The Hometownners (1935) consist of Phil Kalarr, vcl. William "Rocky" Racherbaumer, bass; Paul Nettinga and Jack Elliott. Jack was replaced in Jan. 1936 by Ken Stevens.

(to be continued)

DIGGIN' THE GROOVES

ly, but now I hear it may come to a screeching halt once again, which is too bad because there's so much available in those vaults! Decca had an ambitious program going but I haven't seen much from them in some time. Gene Norman's GNP/Crescendo came out with a few items originally on English labels.

All of which is just intended to alert all of you readers of RR what will be in store for you if you follow "Diggin the Grooves". -- And what really makes it all worth while is the knowledge that there is a whole new world of younger people "out there" who are getting turned on to a lot of the stuff from your era and mine. To that, we say "right on"!

FEDERAL

By
ANTHONY
ROTANTE

(with cooperation from
Kurt Mohr and the late
Marcel Chauvard)

THE FEDERAL 12000 SERIES

(Installments appear in issues 113/4, 115, 116, 117 and 119/20)...

- 12401 FREDDIE KING:
Hide Away (4885)
I Love The Woman (4886)
- 12402 CLARENCE PAUL: (F-1366)
Baby Don't You Ever Leave Poor Me
I'm Gonna Love You Love You Till I
Die (F 1367)
- 12403 HANK MARR:
Ram-Bunk-Shush (F 1370)
The Push (F 1371)
- 12404 THE KELLY BROTHERS:
He's The Same Today (F 731)
He's All Right (F 735)
- 12405 SMOKEY SMOTHERS:
Smokey's Love Sick Blues (4869)
Come On Rock Little Girl (4880)
- 12406 WILLIE WRIGHT & HIS SPARKLERS
Just Let Me Love You (F 721)
I'm Gonna Leave You (F 728)
- 12407 LULA REED:
I'm A Woman (F 1380-1)
I Know (F 1381-2)
- 12408 CHAMPION JACK DUPREE:
Sharp Harp (9708)
Two Below Zero (8525)
- 12409 MUDDY WALTERS:
Dissatisfied (5619)
Baby Look At You (5620)
- 12410 HERB HARDESTY:
Beat It And Blowin' (1386)
69 Mother's Place (1387)
- 12411 H-BOMB FERGUSON:
Mary Little Mary (1350)
I'm So Lonely (1351)
- 12412 HANK MARR:
Mexicana Wodka (1384)
Travelin' Heavy (1385)
- 12413 KING PHAROAH:
Shimmy Sham (F 743)
By The Candle Light (F 744)
- 12414 WILLIE WRIGHT & THE SPARKLERS
Gibble Gobble (F 729)
Bloodhound (F 730)
- 12415 FREDDIE KING:
Lonesome Whistle Blues (F 1368-2)
It's Too Bad (F 1372-2)
- 12416 LULA REED:
I Got A Notion (F 1376-1)
Puddentane (F 1379-1)
- 12417 MIKE PEDICIN:
Burnt Toast And Black Coffee (1392)
You Gotta Go You Gotta Go (1393)
- 12418 MR. P.T. & THE PARTY TIMERS:
Aunt Suzie (1401)
Crazy Sadie (1402)
- 12419 THE PATTERSON SINGERS:
Thy Way (D 7304)
Jesus Knows (D 7306)
- 12420 SMOKEY SMOTHERS:
Midnight And Day (4871)
Honey I Ain't Teasin' (4872)
- 12421 THE FOUR SOUNDS:
Someone To Show Me The Way
When I Find My Love
- 12422 ARDIS WELLS:
I'm Only Human (F 1409)
Baby Doll (F 1410)
- 12423 HERB HARDESTY:
Perdido Street (1388)
Adam And Eve (1389)
- 12424 RONNIE KEAN
Charlot (FIM-1411)
Ali Baba (FIM-1412)
- 12425 JOHNNY ROCKER:
Besame Senorita (F 1415)
Queen (F 1416)
- 12426 LULA REED:
Know What You're Doing (F 1374)
You Gotta Have That Green (F 1383)
- 12427 THE PATTERSON SINGERS:
Try Jesus (D 7327)
Oh What A Time We'll Have Up There
/(D 7328)
- 12428 FREDLY KING:
San-Ho-Zay (F 1396)
See See Baby (K 4882)
- 12429 HAL DAVIS:
You're The Girl For Me (F 1417)
My Own Flower (F 1418)
- 12430 THE ESCOS:
Golden Rule Of Love (F 763)
Whatcha Bet (F 764)
- 12431 EL PAULING & ROYAL ABBIT:
Here It 'Tis Right Here (F 1419)
Jail Bird (F 1421)
- 12432 FREDLY KING:
I'm Tore Down (F 1373)
Sen-Sa-Shun (F 1391)
- 12433
12434 DANNY OVERBEA: (F 765)
I'm Tired Of Being Tossed Around
Book Of Tears (F 767)
- 12435 SYL JOHNSON:
I've Got To Find My Baby (F 753)
I Just Gotta Make Her Mine (F 754)
- 12436 THE SUPERIORS:
Dance Of Love (F 759)
I'm Sorry Baby (F 760)
- 12437 JIMMY PETERSON:
Nothing Goes Right For Me (F 757)
Good Night My Dear, My Darling (F 758)
- 12438 THE AMBASSADORS OF PHILADELPHIA
He Watches Over Me (F 747)
I'm Traveling Through This Land (F 748)
- 12439 FREDLY KING:
Christmas Tears (F 769)
I Hear Jingle Bells (F 773)
- 12440 LULA REED:
What Makes You So Cold (F 1375)
Ain't No Cotton Picken Chicken
/(F 1377)
- 12441 SMOKEY SMOTHERS:
I Can't Judge Nobody (K 4878)
Blind And Dumb Man Blues (K 4873)
- 12442 THE KELLY BROTHERS:
Come On Jesus (F 732)
When Satan Blocked My Way (F 734)
- 12443 FREDLY KING:
If You Believe (F 1369)
Heads Up (F 1399)
- 12444 HERB HARDESTY: (K 10993)
Just A Little Bit Of Everything
It Must Be Wonderful (K 10996)
- 12445 THE ESCOS:
Thank You Mister Ballard (F 789)
Yes I Need Someone (F 790)
- 12446 EDDIE CLEARWATER:
I Was Gone (F 784)
Twist Like This (F 787)
- 12447 ROSEMARY:
Not Much (F 781)
In The Doorway Crying (F 782)
- 12448 BOBBY & ROSEMARY:
Cheapskate (F 777)
So Nice To Be Loved (F 778)
- 12449 BOBBY KING:
Thanks Mr. Postman (F 779)
I Want You To Rock Me (F 780)
- 12450 FREDLY KING:
Tak'n Care Of Business (F 771)
The Stumble (F 1395)

(to be continued)

behind the cobwebs



CARL KENDZIOTRA

PLAZA
5000 Series (cont'd)

PLAZA 5000 series: We again continue to list numbers in this series giving masters, tune titles, artist credits and dates. Listing began in issue 36 (July 1961)....

Longest run serialization
in discographical history!!!

(continued from issue 119/20)

- 7525-My Boy's Voice
7526-Wreck Of The C. & O. #5
7527-Mildred Doran's Last Flight
(7524 thru 7527 all Remade 10/10/27)
7528-Old Names Of Old Flames
7529-Dancing Shadows
7530-Who Do You Suppose
7531-I Wonder How You're Spending Your
Evenings Now
7532-Let's Make Love In The Moonlight
7533-Highways Are Happy Ways (When They Lead
The Way To Home)
7534-Everybody Loves My Carl
7535-Kiss And Make Up
7536-Washington And Lee Swing
7537-The Sweetheart Of Sigma Chi
7538-Baltimore
7539-Back Where The Daisies Grow
7540-Who's Got The Blues For You Now
7541-That's When A Feller Needs A Sweetheart
7542-Are You Lonesome Tonight
7543-Tired Hands
7544-Blue Baby (Why Are You Blue)
7545-Winona
7546-Honolulu Sweetheart
7547-My Own Iona
7548-Skies Of Gray
7549-Am I Happy (Yes I'm Happy)
7550-Nobody Loves Me
7551-Sick And Tired
7552-That's Where I Live
7553-There's Always Somebody Looking For
Somebody
7554-Mean Old Bed Bug Blues
7555-You Can't Have It, Unless I Give It To You
7556-Together We Two
7557-There Must Be Somebody Else
7558-Sugar
7559-Where Is My Meyer?
7560-There's A Cradle In Caroline
7561-Wherever You Are
7562-Play-Ground In The Sky
7563-Just A Memory
7564-Charmaine
7565-Just Once Again
7566-Dawning
7567-Just Another Day Wasted Away
7568-Someday Sweetheart
7569-My Blue Heaven
7570-A Shady Tree
7571-Love Comes But Once In A Lifetime
7572-Forgetting
7573-I'd Rather Be Blue
7574-It's Breaking My Heart To Break Away
From You
7575-Evolution
7576-The Lost Aviators
7577-All Over You
7578-Remember Me To Tennessee
7579-Just A Little West Of West Virginia
7580-Kentucky You're Lucky
7581-Don't Forget To Remember
7582-Dreaming Of You
7583-La Golondrina (The Swallow)
(No date given. Probably a renumbering of Cameo master 2403, c. 3/27)
7584-La Paloma (The Dove)
(No date given. Probably a renumbering of Cameo master 2404, c. 3/27)
7585-Automobile Ride
7586-In Jail
7587-Oh Susanna
7588-When The Sun Goes Down Again
7589-Sing On Brother, Sing
7590-Shine On Harvest Moon
7591-Smile
7592-Say It With A Red, Red Rose
7593-Moonlit Waters
7594-The Song Is Ended
7595-I'm Making Believe That I Don't Care
7596-The Hours I Spent With You
7597-The Song Is Ended
7598-Come On Along
7599-Gwine To Africa
7600-Moneyless Debts
- Vernon Dalhart -9/26/27
-Vernon Dalhart -9/26/27
-Vernon Dalhart -9/26/27
-Nathan Glantz's Orchestra -10/5/27
-Jimmy Andrews -9/27/27
-Billy James' Orchestra -9/27/27
-Billy James' Orchestra -9/27/27
-Billy James' Orchestra -9/27/27
-Harry Reser's Orchestra -9/29/27
-Harry Reser's Orchestra -9/29/27
-Harry Reser's Orchestra -9/29/27
-Al Lynch & His Orchestra -9/30/27
-Al Lynch & His Orchestra -9/30/27
-Al Lynch & His Orchestra -9/30/27
-Hollywood Dance Orchestra -10/4/27
-Billy James' Orchestra -10/4/27
-Billy James' Orchestra -10/4/27
-Nathan Glantz's Orchestra -10/5/27
-Nathan Glantz's Orchestra -10/5/27
-Al Friedman's Orchestra -10/7/27
-Frank Ferera's Hawaiians -10/7/27
-Frank Ferera's Hawaiians -10/7/27
-Frank Ferera's Hawaiians -10/7/27
-Irving Kaufman -10/8/27
-Irving Kaufman -10/8/27
-Irving Kaufman -10/8/27
-Billy James' Orchestra -10/11/27
-Billy James' Orchestra -10/11/27
-Billy James' Orchestra -10/11/27
-Lizzie Miles -10/12/27
-You-Lizzie Miles -10/12/27
-Fred Rich & His Orchestra -10/14/27
(Remade 11/9/27)
-Sam Lanin & His Orchestra -10/20/27
-Sam Lanin & His Orchestra -10/20/27
-Sam Lanin & His Orchestra -10/20/27
-Fred Rich & His Orch. -10/14/27
-Fred Rich & His Orch. -10/14/27
-Fred Rich & His Orch. -10/14/27
-Radio Eddie-Harold Lambert -10/15/27
-Charles Harrison -10/13/27
(Remade 12/5/27)
-Irving Kaufman -10/14/27
-Irving Kaufman -10/14/27
-Radio Eddie-Harold Lambert -10/15/27
-Radio Eddie-Harold Lambert -10/15/27
-Don Rogers -10/17/27
(Remade 10/29/27)
-Don Rogers -10/17/27
(Remade 10/29/27)
-Charles Harrison -10/13/27
-Billy James' Orchestra -10/18/27
-Charles Harrison -10/13/27
-Billy James' Orchestra -10/18/27
-Miller-Lyles -10/18/27
(Remade 10/31/27)
-Miller-Lyles -10/18/27
(Remade 10/31/27)
-Billy James' Orchestra -10/18/27
-Brad Mitchell -10/21/27
(Remade 11/1/27)
(Remade 11/21/27)
-Brad Mitchell -10/21/27
(Remade 11/1/27)
(Remade 11/21/27)
-Billy James' Orchestra -10/25/27
-Billy James' Orchestra -10/25/27
-Billy James' Orchestra -10/25/27
-Imperial Dance Orchestra -
-Imperial Dance Orchestra -
-Cook-Fleming -10/27/27
-Cook-Fleming -10/27/27
-Dalhart-Robison-Hood -10/27/27
-Dalhart-Robison -10/27/27
-Dalhart-Robison-Hood -10/27/27
-Dalhart-Robison -10/27/27
-Nathan Glantz & His Orch. -10/28/27
(Remade 11/9/27)
-Nathan Glantz & His Orch. -10/28/27
(Remade 11/9/27)
-Nathan Glantz & His Orch. -10/28/27
-Adrian Schubert's Salon O. -11/1/27
-Adrian Schubert's Salon O. -11/1/27
-Scrappy Lambert -11/2/27
-Scrappy Lambert -11/2/27
-Scrappy Lambert -11/2/27
-Miller-Lyles -11/3/27
(Remade 11/18/27)
-Miller-Lyles -11/4/27

(to be continued)